

Special Correspondence of The Evening Star.

PARIS, September 17, 1904.

The lamentations of Jeremiah were mild compared to the wails of woe and outbursts of indignation heard here in Paris from PARIS, September 17, 1904. visiting American dressmakers when they became aware of the attitude assumed tobecame aware of the attitude assumed to-ward them by their Parisian conferes. This just sufficiently from the ones of last year ward them by their Parisian confreres. This just sufficiently from the ones of last year novelty is a blouse of very coarse cluny year the best couturieres refused to show to be termed new. Then they are used lace, the thread being like string. This their models until after the 1st of September. By this protective measure they hope to break up the sartorial plagiarism which they contend has worked such havoc in their business. These artists very plausibly explain that before a patron really has a chance to wear a tollet stamped with their exclusive ideas some enterprising American conturiere has appeared within the sacred precincts, seen the precious productions and transmitted the ideas in an almost occult fashion to his partner across the water, with the result that the models make their appearance simultaneously.

appearance simultaneously.

Even at this date, when the sartorial game law has expired, the directors of the leading dressmaking establishments take a good look at visitors before showing them the latest "creations." They naturally have a dread of the small maker of chiffons who walks around the show room picking up walks around the show room picking up walks around the show room picking up ideas and departs unceremoniously without giving an order. Well, these Par.sian couturleres certainly have cause for complaint, and it's a pity they cannot copyright their costumes. Imitation may be the sincerest flattery, but its credit is not good.

We are face to face with autumn; it's in

We are face to face with autumn; it's in the air and in the styles one sees wherever the smart set are gathered together these days. The welcome crispness in the at-mosphere reminds us that the day is not so very far distant when furs will be a necessary luxury. The furriers are giving us the most stunning things this season with fancy effects in skins taking high rank. The decision of La Mode in this respect is most determined, and the old plaint about painting the lily will have no effect on the smart purchaser.

#### The Louis Styles.

The Louis XV and Louis XVI fur jackets will have a great vogue and are to be made up in all suitable furs. The embroidered vest will play a prominent part on these little coats. In the plainer garmenes the basqued coats will be most popular, but the woman of frugal mind who owns a last year's fur blouse and bolero need have no fear of being dubbed de mode should she again appear in these becoming garments. Last winter there was a perfect craze for

coats made from the skin of that humble little burrower, the mole. Fashion de-serted also en masse its former favoritesbroadtail and caracal-for this perishable moleskin and a half dozen not at all good imitations. Now fickle fashion's favor has returned to flat black furs, and the latest addition to the ranks is the skin of the ply the deficiency, which at the same time | hygienic point of view. will be an effective and inexpensive substi-tute for broadtail and caracal.

Our tastes for furs has become so domestic that the hamble occupant of the farm-yard may reasonably expect a prouder fate than to be immortalized after death in nothing less than the skin of the young calf. This trimming is called yetta, and the beautiful creamy white and delicate tint of fawn combined in this skin makes it worthy of this aristocratic euphonism. I really surprised that the variety of wearing this trimming is that we may be up to date in one instance without causing more slaughter than is demanded by our

# Kolinsky for Sable.

Another fur which has a promising future is dved kolinsky, better known as red sable. This is a fur that never appealed to me, the coloring being rather harsh and crude. Entire coats are to be made of kolinsky, and it is also used as a supplementary trimming. A queer species of trimming seen the other day consisted of a number of perfectly matched squirrels' had the privilege of seeing a beautiful heads sewed in a strip. This adornment model of this genre of brown chiffon ve-

lours. The crown was of medium height surrounded by the daintiest quillings of glace silk in lovely shadings toning from red brown through gradations of bronze green to reseda and mauve so arranged that each tiny frill had a lining of mauve. Over one side fell an ostrich plume shaded in tints of green. The shape was a decided departure from anything we have had lately and came far over the face in a rather narrow effect turned up high on the left side. In the latest shapes there is a rather narrow effect turned up high on the left side. In the latest shapes there is a new curve to the brim, and the pointed effect in front is much in evidence. This exaggerated point, though, can only be worn with good effect by the true Parisienne. Brims are much narrower than we are accustomed to see them, and the backs of hats bend downward well on the

hair.
The latest things in ornaments for millinery are buckles made of delicately tinted leather, hand-painted and set in metal. These buckles are really artistic, and as they are expensive they will not become its own against colored gems. No mat-ter how the price of sable rises, the woman unduly "common" for some time to come.

Apropos of leather, there is a very elagant trimming of black embroidery tipped with gold in various designs on white suede. can afford this envied extravagance will add a cape or stole to her possessions. Barring sable, the next ranking fur is mink, and, although by no means

Novelties in Blouses. Blouses have been relegated to the background lately on account of the prevailing fashion for bodices made of the skirt material, but the autumn blouse certainly makes itself worthy of notice. A charming



PARISIAN AUTUMN BODICES.

in a different fashion, being frequently lace, which is usually seen in gray and supplied en suite with a coatee to fill up ecru, is worn with a skirt of the same supplied en suite with a coatee to fill up the deficiency of a picturesquely thrown back collar. The only drawback to a cravat of fur is that adopting it once is apt to be a case of adopting it to the end which is undeniable. A very smart Agnes black pony. If all these useful animals of the season, and there is always a ques-were to fall victims of woman's whims the supply would not half meet the demand, whether a wrap carried quite up to the and a dyed pelt of this character will sup- throat is a good thing to wear from the

stole which is knotted cravatwise close

up to the throat. Small fur ties were worm

### Her Crowning Glory.

The crowning glory of a woman, we are told somewhere, is her hair, but above that might be placed her hat. The woman who is ambitious of always being in the bookbindings, gloves and boots. A recruit to fashion's army from the farm is a stunning trimming which has "caught on" with the fashionable furrier and is made from and she is at present looking out for cool and she is at present looking out for cool weather millinery... The modes for the coining winter all show a tendency toward making the crowns of hats an important feature, but later on you will find that these ultra democratic chimney shaped afmarkings and exquisite colorings of the calf have escaped the attention of the furrier so long. A pleasant feature about are too common and in a great many cases offer too many opportunities to the ama

An unlimited quantity of color is seen on hats. Red chapeaux trimmed with shaded roses and begonias as well as yellow roses in all shades are the height of fashion. Bright green gauze veils are wound around stunning gray and brown hats, or these hats are adorned with bright

# Ruches and Frills.

vellow paradise osprey. silk in little ruches and frills are the dernier cri of the fashionable modiste. I had the privilege of seeing a beautiful

BLUE CHIFFON WITH PAILLETTES

Agnes is the famous blouse maker here

blouse is of cream louisine laid in front in three box plaits, the two outer plaits and the shoulder straps ornamented with enam-eled buttons. The choker and deep yoke are of cream lace. A shirt waist blouse of blue green silk was another delightful model, fashioned with a round voke outlined with strips of the silk, between which were groups of small bronze buttons. From the yoke the silk was laid in free hanging tucks and bloused into a fitted girdle trimmed with six buttons at the front fasten-ing. The sleeves were of the old-fashioned leg of mutton style strapped at the wrist. A freak of fashion which will take the place of the buckle on the broad corset shaped waistbands is composed of small rings of colored Dresden china horses, CATHERINE TALBOT,

# THE

LARGELY SHOWN FOR CURTAINS AND BED SPREADS.

The Real Kinds Come Very Expensive, but There Are Good

Written for The Evening Star.

Imitations.

Fillet lace, beloved of kings and queens

in the sixteenth and seventeenth centuries.

has been revived for curtains and bed-

spreads and is one of the fads, if not the

Millinery creations evolved from glace

real craze, in the season's upholstery and furnishing offerings. It has established the popularity of the soft ecru or natural toned window draperies which have almost entirely supplanted dead-white effects. Fillet lace has an exceedingly coarse, square mesh, and the pattern worked upon it is blocke I out on square lines, suggesting the Russian cross-stitch so popular for neckwear during the past year. Few conventional patterns are seen in real fillet. but the human figure, coats-of-arms, symbolical utensils and birds and animals are worked into the open net with startling yet quaint effect. Dragons, rampant lions, urns, lamps and torches appear in the simpler designs, but far more desirable are such studies in reedle-work as the figure of a woman, putting a lid on a squat-shaped urn. Down the side of this pattern, like a

1500

It is a question whether designs of this character are as pleasing to the eye as the more modern floral and conventional patterns, but the fact remains that fillet is

border, runs the word "Temperance," while

below, in another border design, is the date

on which the original pattern was made-

The lace does not come in solid, all-over effects, like renaissance, brussels or tam-bour curtains, but is woven only in insertion edging and medallions. The insertion gives a cross-stitch embroidery effect. The edging is generally sharp, triangular points and is used plain, never frilled. The medallions vary in size from a couple of inches to twelve or fourteen inches, and are always square, oblong or triangular, never round or oval.

# Costly Luxuries.

The most expensive and, incidentally, the most popular combination in which fillet lace appears is with broderie Anglaise on the sheerest of muslin or nainsook in the deep cream or natural color. The broderie Anglaise of itself is an expensive item in the composition of the curtain, and a fair sample of this composite window drapery costs \$260 per window. This particular pattern shows a flat edge of fillet on a band of broderie Anglaise about five inches wide. Then comes a ten-inch insertion of fillet lace, and the body of the curtain shows numerous medallions of fillet, surrounded by broderie Anglaise.

Fillet lace lends itself better to the bonn femme or flamand curtains. These are the plain, straight-hanging curtains used next to the window, with a second set of curtains, which can be draped or hung behind them. They give the appearance of being raised and lowered, like window shades, but are never drawn apart. A single cur-

A Painter's Search for an Ideal Feminine Form.

# MOST COMMON FAULTS

A SERIES OF EXERCISES THAT MAY MEND THEM.

May Be Practiced at Home or With a Regular Instruc-

Written for The Evening Star by Katherine Morton It is as well to confess that when I went to question Edwin Howland Blashfield on the vital question of feminine loveliness I did not expect to gain any practical information. To be sure, there are few, if any, in America who are so great authorities upon this subject as is Mr. Blashfield. Few artists in our land have studied the real and created the ideal woman through so long and broad a range of years and ex-

perience as he has. But before my mind rose the vision of his wonderful "wall flowers," the women of his artist dreams, the ideal figures that represent the human understanding and religion and philosophy and emancipation; the goddess figures that surmount all other figures in the Congressional Library and range around the collar of the great gold dome.

"It's all nonsense to ask him about human woman's faults and beauties," J thought in an advance state of discourage-ment. "He will talk in terms of the ideal and the classic, and there won't be a word of help or encouragement or warning the scrawny and the freckled and the

prematurely gray."
Then Mr. Blashfield entered his drawing room, where I was waiting, and the very handshake of him and his good, wholesome smile showed him, ex-president of the Society of American Artists, able to come down from the region of the great gold dome, with its galaxy of stately beauties, and talk of things that concern the everyday people who walk about below.

"You want to know what are the most ommon faults that I find in searching the common faults that I find in searching the ideal model?" he said. "Women of this day lack the powerful arm of the classical beauty, for one thing. For another, there is a tendency among legs to lack the proper length as judged by the measure of the trunk. In other words, women are inclined to be short-legged." to be short-legged."
There, in that one paragraph, Mr. Blash-

field had furnished enough food for thought to keep all the gymnasium instructors in the country working over hours to digest it.

#### Two Hard Problems.

First, our arms, are lacking; second, our legs are short. What are we to do about the matter-the two matters?

"Take the Dianas of early artists," he went on. Their arms are most beautiful and powerful at the same time. It is the rarest thing in the world to find any such arm nowadays. Many women lack strength of arm. The limb is evidently weak, undeveloped. Those who have good muscular development in this portion usually lack roundness; and beauty in it. The m stand out in a masculine way, and there is none of the graceful roundness that is so much desired by the artist."

I asked him. "No, I can't say that it is. I find it com-mon in many models, and my models are chosen from all races, for I work in New York, and that is a wonderfully cosmonol tan city. Arms are too slight in the great majority of cases. "Do you see any hope for the bettering of

"Is this especially an American failing?"

this matter?" "A great deal of hope. It is a splendid hing, this physical culture that is becoming universal among our women. America ought one day to produce a race of women with the forms of Diana and Hebe. The athletic training that began as a fad and is now developing into almost a religion will bring about wonderful results in the line of national beauty. If only the heads FILLET LACES don't keep on growing larger. That is one of an artist's greatest trials. You know the classical standard calls for a small head for woman, and the modern head is distressingly large, as judged by Venus and other beauties of old. I don't know what is to be done about it, for the modern brains must have some place to stow themselves away, I suppose. Perhaps we shall come to form an entirely new standard of beauty

#### in this respect.' It Builds Up.

It looks as if his final suggestion offers the only way out of the difficulty, does it not? Physical culture can do almost everything toward the building up of bodies, but it is at a loss when it comes to the building down of heads; especially with all the colleges and clubs and universities doing their level best to make the matter worse. Evidently there is nothing for it but to make ourselves contented with our brains, even if they have cost us

"What about the American woman's hips?" I asked. "Do you consider that they are too large as a general thing? Some travelers and students have said

"I don't agree with them." Mr. Blash field was prompt and decided. "The fault is by no means common. Among the wo-men whose figures are at fault in this respect are to be found as many Europeans as Americans." "And the other common fault?"

"Short lower limbs. They are supposed to equal the rest of the body in length, and they seldem do so. The fault is so common that the eye is used to it and does not realize it as a fault. A student once attempted to criticise a statue of Venus, saving, 'What long legs she has!' The fact is that most women, the women he was accustomed to seeing, have short ones."

#### Get Your Measure. This latter fault is less easily remedied

than the lack in arms, and yet it is not beyond our power to do something about the matter. Study yourselves, and see how nearly you conform to classical standards. Take your tape measure or your foot rule and find out whether your legs measure less than the rest of your length. Look at pictures of Grecian statues and compare your own arms with theirs; are they as round and as powerful as the ideal

In perfecting your arms there are two points to be considered, Mr. Blashfield has warned your First, they must be strengthened as to muscle; second, they must be rounded as to fiesh. Exercise will attend to the former; massage to the latter.

The exercises taught for developing the arms are infinite in number. They are performed with and without apparatus, and the results are largely the same, whichever one of many excellent methods you choose. Dumbbells, Indian clubs, pulley weights, wands, games like bowling and tennis, housework, movements without apparatus—any of these things may give you the large and vigorous arm that the artist demands. A woman who had the most beautiful right arm T ever saw told me that she had built it up from a lean one by persistent egg-beating with the old-fashioned kind of beater. "I did not set out to beautify my arm," she expained. "I was merely making toke to ly making cakes to support my family by their sale; but the arm was reaping the benefit all the time. My left arm is as small and feeble as other people's."

# Tension Enlarges.

Exercises which call for tension are the most rapid means of enlarging a slender arm. Go through motions in which you imagine that you are raising a heavy weight in each hand. Clasp an imaginary raised and lowered, like window shades, but are never drawn apart. A single curtain is used at each window. The flamand curtain is much used for vestibules and long narrow panes of glass.

Torchon lace is employed in combination with fillet medallions, and is liked by many women because it can be gathered on the edge, while a fillet lace must be sewn on straight and flat. Many of the bonne iron dumb-bell in each hand while the arms hang at the sides; raise the bells slowly to the several times. Next, let the arms fall in front and raise the bells to the chest. Raise hands, edges of palm forward, thumbs against shoulders. Extend forward, return, continue in quick repetition. Keep the hands rigidly in cutting position all the iron dumb-bell in each hand while the arms

stead of the cutting hands. The motion is the same.

Drop arms at the sides, fingers outstretched. Raise arms to a level with the shoulders, laterally extended. Drop. Raise.

shoulders, laterally extended. Drop. Raise. Continue in rapid counts.

Place your hands on the casings of an open door, standing a step behind the sill. Keep your feet in position, lean forward until your arms support you from falling. If you will let one arm do the supporting for a moment you can feel its biceps with the other hand, hard and tense.

Arm Exercise. Hanging in rings or from a bar is a good

arm developer. As to massage of the arms. All massage should be taught personally by a skilled operator, but I will describe the motion as well as I can. If you cannot employ a professional, do the best you can in following these rules. Seize the left arm at the shoulder with the right hand, or vice versa. Work down toward the wrist with a motion as if the arm were a piece of goods that you were wringing water from. Go back up from the wrist and continue the motion up and down, up and down. Use a skin ford

in connection with the massage.

But if legs are too short, what is to be done? It is not true that inches can be added to one's length, no matter what some quack physical trainers may say to the contrary; but it is true that stretching exercises will straighten crooked legs and extend those that are not inclined to show how long they really are. Some persons bend the knees a great deal in walking, thus causing themselves to appear shotlegged. This fault can be corrected by stretching exercises of many kinds Kinks can be unkinked and legs made to give themselves the value of every inch that

#### Raise and Swing.

Raise yourself by clasping a low bar or two chairs stood back to back. Swing with the toes pointed down, legs stretched to their utmost.

Place a mattress on the floor, lie on your back upon it, raise your legs straight up in the air, knees rigid. Stand on left foot, hands on hips. Point right toe and extend right leg to the side, swing it to the front, to the side. Continue

this as long as you can keep your balance, then reverse, keeping the knee rigid all the time and the leg stretched as far as possi-Some women, who are not really afflicted with short legs appear to be by reason of too large hips. In this case your one solution of the problem is to reduce the hips. This can be done by bicycle riding and

mat work—the same means used in building up scant hips. If you are much too fleshy in all respects, the exercise must be accompanied by a flesh reducing diet.

And not one of the suggestions given here points out a short cut to beauty. There

is no short cut. But look at the beautiful classical models that are before Mr. Blashfield's eyes when he is telling you of your faults; look at his own exquisite figures modeled in the likeness of these. Can you even doubt whether the end is worth ef-

A first-class face powder will not cause enlarged pores, provided you take proper precautions. Wash the face with warm water every night and follow this treatment with a complexion brush scrub. water in the morning. Eat wholesomely. Water is said to be fattening. Drink all you naturally crave-not much ice water, how-ever. I have not room to give you special chest exercises, but dumb-bells and pulley weights are the best apparatus you can use. Nothing but a dye will darken light hair—save time. Hair usually darkens with

Keep your hair in curl with a mixture of three ounces powdered gum arabic dis-solved in one-half pint rose water; strain. I suppose the growth of new hairs annoys you because they are short. Instead of checking them, strengthen and encourage them to grow longer by scalp massage and an occasional dose of a good tonic. You do not say why your neck is yellow-does the discoloration come from high collars? The juice of a lemon in a half glass of water is a good application for you, I should judge. Rub in cold cream afterward.

If used at full strength the pyrogalic acid dye should turn the hair black. If not, you may have to repeat the application. Bad dreams result from either mental or physical disturbances. Do you fall asleep with your mind full of worries? Are you troubled with indigestion? Try taking a cup of hot milk just before retiring, then drop every thought of care and responsibility, putting yourself in a peaceful mood. Sleeping on the back with the head low often causes dreams. Sleep on your side. The following skin food is excellent to use in connection with massage for any part of the body: Four ounces oil sweet almonds, two ounces landlin, two drams spermace'i, two drams white wax, three drams balsam of mecca, ten drops oil of roses (attar). Exercise with dumb-bells twice a day and go through neck exercises, bending and twisting the neck in all directions. Results are usually slow. You may have to persist several months before you see any striking change. There is no "getpretty-quick' method.

# Suggestions for Pickling.

French Stuffed Peppers.-To prepare the peppers remove the seeds and stand them in ice-cold water for twenty minutes. For a half dozen large peppers prepare a forcemeat from half a pound each of cooked ham and veal. a little cooked soup meat chopped very fine, a clove pounded to a paste, a grated onion, a tablespoonful of chopped parsley, with the necessary salt and pepper. Mix these ingredients thoroughly. Place in a saucepan a half cupful of milk and the crumbs from a roll, add the dressing and cook five minutes. The mix-ture when done should be stiff. Stuff the peppers with this mixture and put in a casserole with enough butter to prevent burning. Moisten the peppers with melted butter and bake until tender after sifting over them some fine bread crumbs. Pickled Cucumbers.-Wash the cucumbers and pack them in a jar. To a gallon throw in a handful of salt and pour on erough boiling water to cover. Let the

cucumbers stand for twenty-four hours, then drain off the water and repeat the process for several mornings, or until the cucumbers taste salty, then drain off the water. Put three pints of vinegar in a kettle and a little bag of muslin containing a tablespoonful of mixed spices. Let it come to a boil and pour it over the pickles. Repeat this several times at intervals of twenty-four hours. Pack in glass jars, heat some vinegar and pour it over the cucum

Spiced Plums.-Six pounds of plums, three pounds of brown sugar, one pint of vinegar, an ounce each of cloves, allspice and mace and two ounces of cinnamon. Put the spices in a muslin bag. Cook all slowly until the

juice is a thick syrup.

Preserved Damsons.—Wipe the damsons well with a coarse towel and prick each one four or five times, then weigh the fruit. Put in a saucepan three-fourths their weight of sugar, with one cupful of water to each pound of sugar. Skim as soon as the syrup reaches the boiling point. Put the plums in a few at a time, and they will retain their shape during the cooking. When very soft place in a stone jar.

#### Beads in Parisian Millinery Trimming. From the Millinery Trade Review.

Large black beads are also introduced into the trimming of broad-brimmed hats of black mouseskin felt, the crown of which is draped over with rose pink velvet, between the high ridge-like folds of which strings of the beads are laid. The brim of this hat is slightly rolled up symmetrically on each side, against two tufts of short black ostrich tips. The plush just referred to is braided in all colors. Of a bright tan hue, it is used both to cover and to line the brim of another large hat around the edge. Around the edge is a cross-cut drapery of cigar brown velvet, run diagonally with groups of narrow tucks. The same material drawn up on cords molds the high, straight-up, flat-topped crown. A little torsade of tancolored sarap shot with pink is placed flat on the brim, midway between the base of

the crown and the edge.

For further trimming it has two long ostrich tips of the tan shade fastened to the front of the crown and curving for-ward over the brim, and a cluster of pink roses under the brim on the left side.

#### Look After the Quiet Child. child who is always quiet should be

watched carefully, for it is quite an unnatural state of affairs and shows that something is wrong. Those who go much among the schools of the very poor know that it often means lassitude from want of straight and flat. Many of the bonne femme curtains are finished at the bottom will enable you to keep the whole arm tense, and more force will be gathered and draped with tassels of torchon lace.

The hands rigidly in cutting position all the time. This will enable you to keep the whole arm tense, and more force will be put into the movement.

"Hands to strike" calls for the fists into the strength it should.

Rich Dress Combinations for Fall Season.

### PALE COLORS FAVORED

ESPECIALLY WHEN MILADY RE-CEIVES AT HOME.

Rich Materials in Visiting Gowns and the Extras to Go Along.

Written for The Evening Star.

Long before the dinner-and-dance stage of the social season arrives, the feminine world gathers at afternoon teas, "at homes," musicales and similar functions dear to the heart of woman. Consequently the grand promenade and exhibit of new calling, reception and house frocks is now on, and is well worth seeing.

The extravagance of the house frock has passed all describing. Certain limitations are observed in calling gowns, even by the woman who rides in her carriage, but within her drawing-room walls she lets her fancy for delicacy of coloring and ornateness of trimining run riot.

Never has there been a season when the tide of femiaie taste bas run on such bewildering lines. The influence of half a dozen periods is left in fashion's vagaries, and as a result women who can afford to pessess many frocks are trying their hands at the "costume de style," or picture effect. That is from the toe of the shoe to the curl of the feather, the entire costume is a reproduction of the gown of a certain per-icd; or, perhaps, it may be copied directly from some famous painting of an old-world beauty. Buch a pronounced costume study requires a certain patrician beauty in its wearer, and a plethoric purse, for it cannot be worn frequently, or at anything ex-

not be word frequently, or at anything ex-cept a formal and dressy function. Velvet and satin, hand-painted silks and satins, heavy and ornate bullion braidings, big picture hats, embroidered and hand-painted stockings,, gay-heeled shoes—these and many other striking foatures are seen and many other striking features are seen in the "costume de style.

#### Are Becoming.

Pale colors have by no means lost their ascendancy in the frocks for hostesses, though the much-abused champagne color has disappeared from the color category of the up-to-date woman. Oyster, onion and putty color come in broadcloth and all the veiling and silk weaves, which are combined with lace and fur. The palest of pastel tints in gray, lavender, blue and rose are shown in an exquisite weave of silky broadcloth which will lend itself to self-toned broderic anglaise or eyelet work. Gold braiding will also be much used on these cloth frocks, and lace, run with threads of gold, will be employed for sleeve flourness stocks. employed for sleeve flounces, stocks, yokes and jabots. The jabot will be a distinct feature of the dressy house frock as well as

the Louis coat for street wear.

Sequins, plain and shaded, will play an important part in house frocks, and a notable study in the many shades of brown so popular at present is shown in a house gown, which might truly be paid to represent the colorings of the golden pheasant. The effect is secured entirely through the last of many tined become activities of many tined become use of many tinted brown sequins or gls-tening paillettes, so small that it takes an tening paillettes, so small that it takes an expert French needlewoman not less than red lavender, or anything else of the kind six weeks to complete the complete that it takes an be so minded, can obtain morphia, cocaine, expert French needlewoman not less than six weeks to sew them on to the net founda- she may fancy, as easily as the factory girl rawn for her ex- | her cheap and fiery spirits; nor is the stat actly as for an artist, follows the colorings of a blossom or a bird.

### Fit Close About Hips.

The skirt follows the tunic pattern, the upper part being fitted closely around the hips and flaring somewhat from the knee down. The foot is outlined by a succession of tiny chiffon ruffles on the outside of the drop skirt and of silk ruffles sewn under the drop skirt, which emphasizes the flare. The tunic lines are best suited to all these sequined skirts, as trimming is out of the question when the smooth, glistening effect is desired, but the fit should not be too tight, even when the wearer's figure is well-

nigh perfect.
The blouse has yoke, vest and undersleeves of dotted net in golden brown, the center of each figure in the net being finished with a glistening sequin. The bolero is of sequined net, lined with diminutive chiffon ruffles. The sequins shade from dark golden brown to a greenish brown, with here and there a hint of flaming orange. The color combination is possible only for a brunette with an ivory complexion, or for a certain type of pure blonde, best described as she who has hair that tinges on copper

color and skin like an almond. Indeed, these are trying times for the proach, and if the men and women who have settled the colors of the season have not driven many a sober woman to touch

up her hair and skin by artificial means it will be truly remarkable.

Pearl Gray Chiffon. Another imported gown which demands a fine complexion is of chiffon cloth, the

color, a faint pearl gray, and the decoration guipure lace of the heaviest sort. The skirt is circular, with a graduated. circular flounce. Appliques of lace, alternated with repousse sprays of velvet in self-tone, conceal the joining of the flounce. The bodice, which opens in the back is of chiffon, on a silk lining, laid in innumerable tuckings and ruchings. The bolero is of chiffon cloth, edged with heavy gulpure

Suggestions of La Pompadour come in the hand-painted panels introduced into house gowns of elaborate fashion. This is a class of work which calls for the highest abilities, and the girl who imagines she can paint the panels and insets for her after-noon or party frock must look well before she leaps. Painting on silk, satin and long pile velvets is an entirely different art from decorating water color paper or col-oring burnt-wood designs. It is an art which belongs particularly to the French school of dressmaking, and is also accom-plished by skilled hands in Vienna and London. The coloring must be so laid on as to give a certain shadowy effect, as if the flowers or figures used were woven in and not laid on. Shadowy Dresden or Pompadour effects are best liked

### A Hand-Painted Fabric.

An imported hand-painted frock shows hand-painted panel of taffetas combined with crepe de chine. A firm quality of taffetas was employed for the panels in the skirt, the bertha and the sash. Each panel, inset into the crepe de chine, is outlined by point de gene lace. The blouse has elbow sleeves and the skirt is shirred into the waist. With this will be worn white silk stockings, hand-painted on the instep with pompadour wreaths.

A striking gown of velvet, which is suited for calling and reception wear, gives a princess effect, in spite of the fact that it can boast of a distinct bodice and skirt. The bodice is deeply pointed at the waist line, and the front shows a yoke and plastron of net overlaid with coarse Breton lace. The sleeve shows a moderate puff above a tightly fitted cuff of lace. The skirt fits snugly around the hips and shows only a moderate sweep around the hem, a circular flounce, which looks like a broad

galloon inset into the velvet, being applied beneath the deep incrustation of chenille lotted net and lace. Velvet ribbon forms an important factor in the ornamentation of house gowns, and graduated butterfly bows are sometimes used down the front of a gown. These start in a small size at the collar and gain width as they near the foot of the dress. This is particularly true of house gowns where a pompadour or petticoated effect s employed.

# Use of Drugs by Women.

From the London World. The subject of women's nerves brings one to that of the drug habit, which is likewise under the microscope of publicity once more. It must be admitted that aforetime women took less stimulants and fewer nerve sedatives than now. They did drink, to be sure, as is sown by the startling records of the daily allowance of beer commonly made to a lady in waiting in the early eighteenth century; but though it may have rulned their figures and complexions, it did not do so much harm in the end as alcohol, wines and liquors. And even these, perhaps, are less pernicious than the insidious drugs which, it must be reluctantly admitted, are freely taken by women of the present day. A dozen years ago it was an open secret that morphine and co-caine were enslaving fashionable women more than all the spirituous liquors ever distilled. And now chemical research has made it easier than ever for women to indulge secretly in the drug habit. Deadly sedatives are now prepared in the daintiest and apparently most innocent forms. It is not too much to say that any girl, if she

#### aicoholic beverages in smoking rooms. The New Bird Cage Veil.

ment exaggerated that in boudoirs there

are far more drugs consumed than there are

To arrange the new veil first place the lower edge of the veil at the point of the chin, then, drawing it up to the hat brim, pin it securely right in the center. After that bring the two ends together and fasten them directly on the top of the crown of the hat. If fastened at the back there will be billowy foids all about the sides which will be difficult to dispose of neatly. The idea is to place the knot directly in the center of the crown. When this is done it is necessary to use two or more pins, one at either side of the hat brim, just over

the ears. After the various pinnings and placings the last act is to draw down the veil at the chin and make a little smiling face at yourself in the mirror. All women do this. Why? Nobody knows, not even girls themselves. If Eve wore vells, she did it, too. Anyway, it is something that must be done because all women do it.

# Evening Wraps.

For the woman without a carriage a dark evening coat is the practical thing, but pretty dark evening wraps are the rare exception among ready-made garments.



AN EFFECTIVE FROCK IN PINK BROADCLOTH.